

Hustler Arts

Nashville's Alternative Music: An Overview



Nashville has a New Music Scene. That sentence represents the fruit of years of labor by a determined group of songwriters, musicians, managers, clubowners, and even fans. It has been a rocky climb from the night Phrank 'n Steins opened its doors on New Year's Eve '79/'80 to the present.

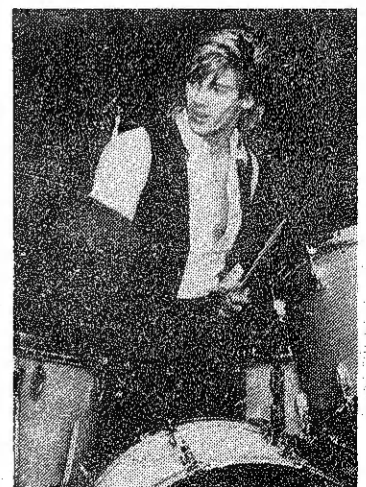
The journey was furthered by clubs that have been closed for years; by bands that lasted for one gig; by entrepreneurs whose projects reaped only debts; and by consumers who recognized quality music — even if the local Music Industry didn't.

This overview does not pretend to offer a complete history of the growth of the local scene; it would fill a book. Indeed, it is a book waiting to be written. What we do intend to give is an overview. We include bands that were instrumental (sorry) in shaping trends.

Many clubs gave this music a place to grow and find an audience, and the most influential are mentioned. Finally, a handful of people — some in bands, most not — must be given credit for their years of work and thankless effort.

From the moment it opened until the night it closed on Nov. 30, 1980, Phrank 'n' Stein's was home to Nashville New Music. In those days, of course, the term was "New Wave," but many of the bands that played there contained members of some of the hottest local acts around today.

The manager of Phrank's was Rick Champion. At the time, he also managed Cloverbottom, one of Nashville's first new music bands. If the local scene has a father, it is he. Presently, he manages Raging Fire, but I'm getting ahead of myself. (See MUSIC, page 7B)



The Vanderbilt

Hustler

1986 Nashville Local Music Overview

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On the Cover

Appearing on the cover clockwise from the upper left are:

Keith Christopher, Will Rambeaux and the Delta Hurricanes (Photo by John Mohlenkamp)
Kevin Gray, White Animals (Margaret McNamara)
Emma, In Pursuit (John Mohlenkamp)
Will Rambeaux (John Mohlenkamp)
Melora Zaner, Raging Fire (Charles Hailey)
Hunt Waugh, The Questionnaires (Charles Hailey)
Jay Joyce, In Pursuit (John Mohlenkamp)
Richard Ice, Walk the West (Jim Williams)
Webb Wilder (Charles Hailey)
Bill Lloyd (John Mohlenkamp)
Alan Terrell, Rococo (Anna Rogers)
Scott Feinstein, Shadow 15 (Edy McConnell)
Ed Fitzgerald, Seven Keys (John Mohlenkamp)
Tom Littlefield, The Questionnaires (Charles Hailey)

Special Thanks

Our deep appreciation goes to the following: Steve West, Paul Pearce, Victor, Russ, Laurie George at Praxis, Lisa Phillips at Contemporary Talent, Joey Blanton, Chip Chilton, Jane Cleveland, Gary Nugent, John Schwarzell, the Exit/In, the Music Row Showcase, the Nashville Entertainment Association, and all those both named and unnamed here who helped make this section a reality.

To Our Readers

When I embarked upon the unenviable project of trying to devote a section of the *Hustler* strictly to what's going on now in local music, I figured that in the end I would be either canonized or run out of town on a rail. Now that it's done, I still don't know which to expect: both, probably.

I want to again stress that this is an *Overview* there's lots more to know about these bands, and hope that regular reading of the *Hustler* lets you in on it from time to time, whether groups are performing in town or releasing new albums. Obviously, we couldn't begin to go into detail about all the bands (or even mention all of the bands without embarking on the kind of project that we occasionally pretend we're students would find difficult to do).

I sincerely hope that I haven't stepped on anyone's toes, and that this is a fair and accurate coverage of the alternative music scene in Nashville. As Clark says in his column, having the scene is the result of many years' labor, and as a mere sophomore at Vanderbilt, I can't help but occasionally feel like Johnny-come-lately.

If your favorite band is mentioned briefly, or not at all, don't take it personally. Time and space constraints limited the coverage we were able to put into this section, and if we don't talk about them here, we will put them into the Arts section eventually.

In any case, I hope that this is entertaining, informative, and will both please those who follow these bands and also perhaps inspire some of you have never heard of them to go to see them in the local clubs and to request them on WRVU.

See you on the subway
Alonso Duralde

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Andrew And The Upstarts

Andrew Roblin is unique in that he's a one-man record producer, publicist, and performer. With the Upstarts (drummer Dave Rugenstein and bassist Laurie Lewis), he's delivered "Shiver and Shake," an unstoppably catchy tune acclaimed in publications ranging from *Billboard* to *Tasty World* to, dare I say it, the *Vanderbilt Hustler*.

It's an interesting single, with a flavoring of everyone from Buddy Holly to Elvis Costello, with some Beatles tossed in for good measure. Roblin and his merry band travel fairly extensively, causing them to perhaps be not as well-known in Nashville as some of the other bands included herein. WRVU airplay of "Shiver," as well as more frequent appearances (including one February 22 with The Movement), should bring the Upstarts more into a well-deserved spotlight.

Discography:

"Shiver and Shake/Everything Hurts," seven-inch single, Upstart Records.

The Boilers

The Boilers are one of life's rare phenomena: they improve each time you see them. It's always a curse to say "improved," since it implies lack of quality in the past, but the Boilers have, in a relatively short amount of time, gone from being just another cover band to a substantial local talent. Vocalist Ricky Emerson gave up the bass position to Kyle Miller, and now fronts the band, alongside guitarist Paul Pearce and drummer Pat Benson. While a touch more on the pop side than some other bands, there is still an inherent integrity to their sound quality, and while they are hook-laden, they are never shallow. With their trend of improvement — helped largely by Pearce's guitar prowess and the honing of their songwriting skills — the Boilers should soon attract the attention of many people in the alternative scene.

Discography:

"Can't Talk to You," *City Without a Subway*, compilation album/tape.

Chip And The Chiltons

It definitely takes a lot of chutzpah for a 5-foot-5-inch lead vocalist to attempt a reworking of Bo Diddley's "I'm a Man," but singer Chip Chilton manages to pull it off. With bassist Chris Hopkins and drummer Jay Jones (who, by the way, leaves a vacancy as he leaves the band to join Order of Silence), this combo pulls together an entertaining set in their frequent local appearances. Combining a steady mixture of popular covers and original works, Chip and the Chiltons deliver unassuming, tongue-in-cheek rock. Chilton carries on the tradition of post-punk guitar, and hopefully the trio (whoever joins as drummer) will become more of a major force in local music.

Discography:

Chilton for a Day, cassette.

Freedom Of Expression

Freedom of Expression seems to exist as proof that you can be white and perform reggae at the same time. Their debut album, *For Lack of a Better Word*, received a substantial amount of local acclaim, and showed a variety of styles, from the cover of Marvin Gaye's "Heard It Through the Grapevine" to "Stranded in Babylon," a risky reggae/jazz composition that works. The band has tightened their sound through frequent local appearances, and their new cut at WRVU, "Johnny Dollar," shows a definite try at sticking with a strictly traditional reggae sound rather than a halfway ska try. Singer/keyboardist Rob (one of these days, they're going to have to tell us their last names, or put 'em on their record) supplies interesting, although somewhat overtly obvious lyrics, but instrumentally can't be beat. Smiley on sax and Chip on drums also add to the overall feeling of the music, and manage to keep the songs distinct from each other — quite a feat for reggae.

Discography:

For Lack of a Better Word, album.



STEVE HARBISON

TIM KREKEL and the Sluggers, despite a prolonged absence from the local scene, have a substantial following. Don't despair, though: the trio have a release under way for Arista Records, with whom they signed last year.

In Pursuit

In terms of aesthetic growth in a short period, no one can touch In Pursuit, who went from releasing a forgettable three-song single in 1983 to the stunning *When Darkness Falls* on MTM Records. Forgetting the old and getting on with the new, this band is incredible, whether live or on vinyl. In their all-too-rare local appearances, blazing guitar work from Jay Joyce mixes with Emma's smooth vocals and seamless percussion from Jeff Boggs to create a personal and overwhelming sound. On their record, they range from upbeat jumpiness on "Losing Control" to the hard-driving message of "Cold World" without missing a beat, creating an overall work that is among the best works to emerge from the Nashville scene. True, they're originally from Cleveland, but they've made Nashville their home. How lucky for us.

Discography:

Three-song single featuring "Too Much TV," "Insomnia," et. al. *When Darkness Falls*, MTM Records, album/tape. "No Way Out," *City Without a Subway*, compilation album/tape.

Jason And The Scorchers

"I have not seen an audience on better form since the early Clash concerts; densely packed on the small dance floor, they jumped and jerked like furious tangled puppets." *The Times* of London, 20. May 1985, reviewing an appearance at London's suburban club the Mean Fiddler by Jason and the Scorchers. The British like this band, and they are among the most popular in Norway, for some reason.

Europe knows, and America is learning, that this band thrashes like none other. A single live show can win over the hearts and minds of any

given people: the five thousand Nashvillians who flooded onto West End to watch Jason climb a billboard during the 1985 Cat's Records Last Chance Dance can bear witness.

Jason is not one to wear his heart on his sleeve, but if you get him talking he will tell you that "Harvest Moon" and the other songs on the *Fervor* mini-album (1983) are the product of "the darkest time of my life," a period when "I was asking myself whether, by playing rock-and-roll, I was in fact damning myself."

They were a sloppy group both on the four-song, seven-inch EP *Reckless Country Soul* (January, 1982) and in their live shows, in which they dissipated their energy in all directions (when they opened for the White Animals in September, 1982, Jason did a Roger Daltrey bit with the microphone and proceeded to knock his front teeth out). I'm sure I was not the only listener taken aback by the high quality of *Fervor* when it appeared in July, 1983 (as I would later be pleasantly shocked by In Pursuit, who exhibited a similar progression); this EP thrust the Scorchers into the national spotlight.

The rest is fairly well-known history. Three successful world tours, growing acclaim critically, and a superb first full album, *Lost and Found* (March, 1985). The future? Jeff has produced the Manikenz and Raging Fire; Perry has had a song recorded by Joe Cocker; Warner is doing session work around town — so the band has been off the road for some months. But the folks at Praxis Records expect the Scorchers to hit the studio again soon, perhaps producing an album by mid-summer. Future tour plans may include Japan, where the band is gaining a following. Busy days ahead — unless, of course, Jason skips town tomorrow and devotes the rest of his life to physiocratic agrarianism.

Discography:

Reckless Country Soul, EP, Praxis Records. (See BANDS, page 6B)



TOM SHEEHAN

PERHAPS THE biggest worldwide impact from the Nashville alternative scene has been thanks to Jason and the Scorchers (l-r: Jeff Johnson, Jason Ringenberg, Perry Baggs, Warner Hodges).



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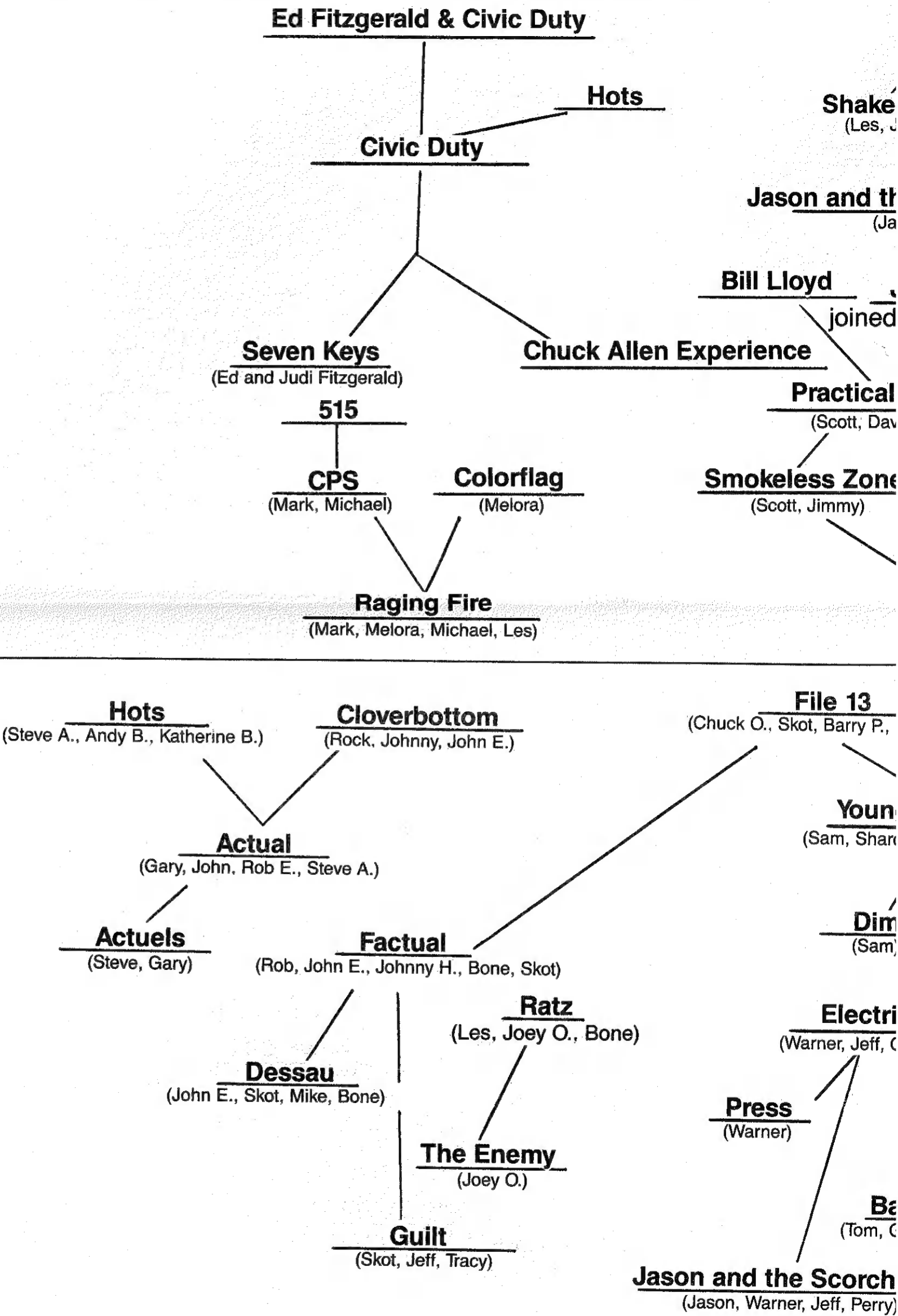
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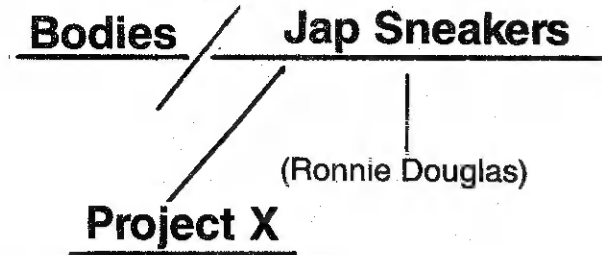
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Music focus: Nashville's alt



native bands and the family



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Tree Clarification

This family tree of Nashville's new music scene is a far cry from being a complete geneology; too many bands have come and gone to ever make such a list a possibility. The people and groups listed here are some of the more notable forces on the Nashville music community, and many have filled (and continue to fill) many different roles in the local beat. In fact, this listing is confined to first generation bands and their direct descendants, so we had to leave out any new groups or any new formations of old groups. We realize the woeful omissions in our chart and that there may be some errors, but we still feel this chart will be useful to all followers of alternative music.

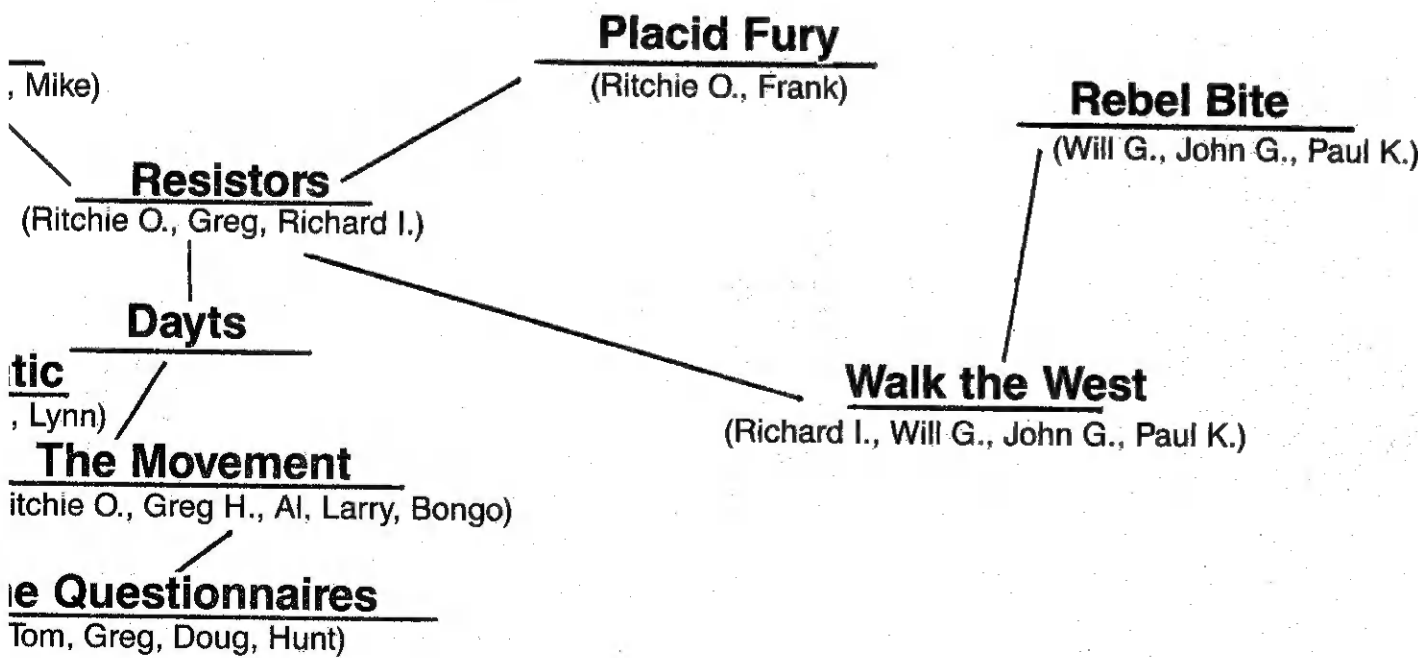
This family tree was compiled by Rick Champion and Regina Gee.

Lloyd and the December Boys
(Bill, Scott, David, Jimmy)

White Animals
(Kevin, Rich, Steve, Ray)

Ruins
(Bill, Chuck O.)

Shadow 15
(Scott F., Barry, Shannon, Chris F.)



(From page 3B)

"Broken Whiskey Glass," *Sub Pop*, cassette magazine. "Hot Nights in Georgia," *Local Heroes* compilation tape. *Fervor*, EP, Praxis Records. *Fervor*, EP, EMI/Praxis (addition of "Absolutely Sweet Marie" and remixing/rerecording of original six cuts). *Lost and Found*, album, Capitol/EMI. "White Lies"/"Absolutely Sweet Marie (Live)," 12-inch single, released in U.K. "Shop It Around"/"Honky-Tonk Blues (Live)" and "Poke Salad Annie (Live)," 12-inch single, released in U.K. — ETW

Bill Lloyd And The December Boys

What do you get when you cross an extremely talented singer/songwriter with one of the most popular combos in local music? The fateful meeting of Bill Lloyd with the Practical Stylists (Scott Sullivant, Jimmy Hodgkins, and Dave Russell) made for one of the catchiest groups in town, not only for lyrical prowess, but also for fine work on stage and on tape. Hodgkins and Sullivant create a very powerful rhythm section, upon which Russell is free to form his own unique guitar stylings. Lloyd's songwriting certainly adds to the overall quality of the band, mixing both thought-inducing wordplay and ideologies with uncontrollable catchiness: they're songs you both hum and mull over. While their stage work is impressive, they really take off in the studio, where impressive production techniques add enough flavoring to give the band depth without covering them up in a blur of overdubbing.

The Movement

Combining psychedelia with a pop sensibility, The Movement soar on their recently released album. Ranging from "Lost Horizon," with a hook the size of Omaha matched with superb instrumentals, to "I've Got Eyes," a post-punk screamer that's a true throat-clutcher, this band moves through various styles of rock, melding it into a one-of-a-kind freeform version of pop music. Leader Ritchie Owens, perhaps as well-known for his coiffure as for his vocals, has a penchant for creating well-crafted pop songs while letting his voice stray into the Dylan range. At the same time, however, Bongo's unique standing-drum style mixes with Bob Ocker's country-flavored guitar making tunes which, when blended with the thoughtful lyrics, are exceptional. They have a major U.S. tour planned for late February, which will hopefully make the country aware of their style, not to mention their EP.

Discography: "Here I Stand"/"Living in a Trance", single, Neo Records. *The Movement*, album/tape, Neo Records. "Lost Horizon," *City Without a Subway*, compilation album/tape.

The Questionnaires

With impending record contracts looming in the horizons, The Questionnaires are a band that frankly *begs* to be noticed. Through an incredibly captivating stage show, which showcases their instrumental virtuosity as well as their



FILE PHOTO

ROYAL COURT of China, formerly The Enemy, has survived personnel and name changes and emerged with a cleaner, more distinctive sound. They're performing frequently, and you shouldn't miss the ample opportunities to see them perform. (l-r: Bob Logue, Oscar Rice, Joe Blanton (formerly Joey Offbeat), and Chris Mekow).

catchy and thoughtful lyrics, vocalist Tom Littlefield leads his band through the hazardous waters of pop, daring to leave his audience thinking.

This is a band steeped in music history: not only is Littlefield the grandson of jazz great Woody Herman, the rest of the band — Hunt Waugh, Greg Herston, and Doug Lancio — have comprised a major part of the local alternative scene since its inception (see chart). While their actual recorded output is next-to-nothing at this point, some lucky record company will be both thankful and privileged to put the incredible repertoire of the Questionnaires down on vinyl for preservation.

Discography: "Boom Town," *City Without a Subway*, compilation album/tape.

Raging Fire

Putting a female singer in front of a band that delivers everything from blues to thrash certainly makes for a unique combination, but Raging Fire pulls it off. Vocalist Melora Zener packs incredible verve and blazing sexuality into a petite frame, and wavers from pliancy to raunchiness, often within the same song. Drummer Mark Medley and guitarist Michael Godsey draw on their experiences in hardcore bands to give Raging Fire an edge that few Nashville bands have. A new addition, bassist Lee A. Carr adds to this quality — his youth is hardly an issue, and he delivers thrashing bass power that is unmistakable and inescapable.

On their four-song EP *A Family Thing*, which includes former bassist Les Shields, the group captured their energy and spontaneity on vinyl, adding thought-provoking lyrics to their driving beat in a captivating combination. Extensive touring has made Raging Fire one of the most reknowned Nashville bands to music-lovers nationwide. And it's all up from here.

Discography: *A Family Thing*, EP, Pristine Records. "Everything is Roses," *City Without a Subway*, compilation album/tape.

Will Rambeaux And The Delta Hurricanes

While there are no discernible swamps in Nashville, there is the opportunity to hear real Louisiana zydeco with heavy doses of rock thrown in. Will Rambeaux has had various musicians backing him up in the years that he's performed in Nashville, but he's now got some of the best talent around making up the Delta Hurricanes.

In addition to the effectively plaintive vocal work and jolting guitar from Rambeaux, there's Kenny Greenburg on guitar, Keith Christopher on bass, and Marty Crutchfield with drums. Greenburg is one of the most popular session musicians in town, and to see him play is (and I don't want to sound insincere) truly a sight to behold. One of the original Georgia Satellites, bassist Christopher plays the material well, an especially amazing feat considering he's a fairly recent addition to the band. Marty, son of veteran record producer Jerry Crutchfield, delivers strong percussion while also serving as producer for the band's recorded material.



CHARLES HAI

BASSIST LEE A. Carr and Melora Zener of Raging Fire electrified a capacity audience at the recent NEA Showcase.

While there's not much of a message in this band's repertoire, there really doesn't need to be: they're fun, fun, fun, and they know it — their audiences certainly know it. Their best original works are probably "Angeli," "Stay Away from Rock n' Roll," "Baby Put Your Gun Down," and "White Trash." (featured on the *Local Heroes* compilation), but their live show includes great covers of such tunes as "Down in the Boondocks." Word has it that the group is currently putting together a four-song EP, and judging from the success of their recent 45, these guys should be soon earning their weight in gumbo and Mardi Gras beads.

Discography: "White Trash," *Local Heroes* compilation tape. "Jenny Drives a Mustang/Baby Put Your Gun Down," seven-inch, Mazda Records. "Louisiana Law," *City Without a Subway* compilation album/tape.

Shadow 15

Moody, droning rock that manages not to be dirge-like might not be twisting-by-the-pool material, but it still attention-getting. In the case of Shadow 15, it's attention that's richly deserved. Bassist Barry Nelson's songwriting pushes the band out of the realm of whiny angst and into honest and sincere exploration of the deeper issues. Chris Feinstein is one of the most energetic percussionists in the area, and his brother Scott manages to accurately telegraph the complex emotions expressed in the band's material. Guitarist Shannon Liggon has come into her own not only as one of the few female instrumentalists around, but also as a superb musician and performer. Together, this band isn't afraid to look at the darker side of human existence, but at the same time are rousing in mood, verve-laden in tempo, and fascinating to watch and hear.

Discography: *Shadow 15*, cassette. *Far Away*, EP, Big Monkey Records. "The Last Forever," *City Without a Subway*, compilation album/tape.

Tomorrow's World

If an enterprising producer from MTV ever wants to put a contemporary soundtrack out for Poe's "Fall of the House of Usher," Tomorrow's World is the band to approach. Their moody lyrics blend with dark synth and spookily mechanical drums to provide morgue-adelic death-rock for the '80's.

As Just Routine, T. Hill and Victor put together challenging punk: so challenging, in fact, that fights often broke out at their shows. Later joining with Russ and T's brother, Tomorrow's World was formed, and the mood of the music slowed down to the gloomy pace of their present single "All Alone." With increased appearances (OK, they haven't made any yet, but be patient) and a larger output, this band should dispel the myth that the Nashville scene is inhabited by nothing but pop and cowpunk.

Discography: "All Alone," *City Without a Subway*, compilation album/tape.

Walk The West

Walk the West is the kind of band that comes closest to the popular conception of what a "Nashville band" really is: after all, few lead singers can get away with wearing a ten-gallon

Stetson onstage. Frontman Paul Kirby with compelling tunes about modern life taken traditional Western codes. Together with Goldman on guitar and John Goldman on bass, Kirby and drummer Richard Ice have honed their stage show into an impressive set. The group now hopes to have national recognition on the horizon, as they've recorded material for a five-song EP, and feel comfortable enough with their repertoire to try and sell it. Managing to tour and appear in town frequently, they're on the forefront of the Nashville scene, if only in terms of number of requests received on the 91.1 show. They deliver an honest breed of cowpunk and gain more and more converts each day. The best material, however, manages to be very accessible for those not necessarily inclined to enjoy other bands involved in the alternative scene.

The White Animals

While not as much on the forefront of alternative music crafting, The White Animals are perhaps the most well-known band out of Nashville (in close competition with Jason and the Scorchers). Their regional following is religious to say the least; at a recent appearance in now-defunct Rooster's, the entire club filled with people standing on the steps that led into establishment. Their work leans more toward pop stylings, with liberal use of synthesizer (their later work especially), and a lack of reluctance to cover popular favorites. While this is an idea-oriented band, they are nonetheless entertaining, and certainly helping add to Nashville's reputation not only in the Southeast, but over the country.

Discography: "It's Not Right/I'll Be Your Fool," single. "Bop-A-Lula/You Don't Send Me," single. *Nashville Babylon*, EP, Dread Beat Records. *Weekend*, album, Dread Beat Records. "The Boots Are Made For Dubbing," 12-inch single. "Don't Care/Boots Again and Again," single. *The White Animals' New Year's Eve*, EP, German EP. *Pool Party*, EP, German EP. *Ecstasy*, album, Dread Beat Records. "She's So Different"/"Help Yourself," 12-inch single, Dread Beat Records.

Webb Wilder

For all-out fun stage presence, and a unique sense of the absurd, there's nothing quite like Webb Wilder. A self-proclaimed "last of the grown men," he delivers a sound that he describes quite accurately as "swampadelic." Luckily, his captivating stage presence translates well to recordings, as is evinced on "How I Can She Last Going That Fast?" and "One of the Bait," both of which sound like something out of a Frankie-and-Annette-Go-to-the-City movie. Wilder and his band are having a great time, and thankfully they let us in on it as well. Giving theories on everything from UFOs to trailer parks, Wilder is a wit rarely seen in day and age; at the same time, he delivers music that has a comfortable feel of the past blended with a definite jolt of contemporary rock flavor. Proving that rockabilly can be fun (and lived by a tall guy with glasses), Webb Wilder confirms his belief that he is "the last of the boarding-house people." Our loss.

Discography: "One Taste of the Bait," *City Without a Subway*, compilation album/tape.

(See GUILT, page 7B)



FILE PHOTO

MANIKENZ, A hard-to-categorize hard-hitting band who recently moved here from New York City, have made a substantial impact on the local music scene in a relatively short time. They've had a song produced by Jeff Johnson and Ritchie Owens, and can be seen playing (music, not pool) fairly often in town.

LOCAL MUSIC AT CAT'S

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Music

(From page 1B)

After Phrank's shut down, Cantrell's became the premier club of local artists. It is still (arguably) open today, but has lost its prominence to other clubs that book acts almost every night of the week. One such club is the Exit/In. It closed for a short period and reopened under the name Bash Riprock's, although Bash's wasn't as receptive to local acts. The void was filled temporarily by Rooster's, which regularly featured several local acts each night. 12th and Porter also expanded its booking beyond R&B and Country to include local and regional New Music. In late '85 the Exit/In reappeared and is now one of many venues for local acts to build followings. Many new clubs, such as Music Row Showcase, Elliston Square, The Hideaway Cafe in Murfreesboro, and others are making room for musical growth in the future.

Before mentioning the bands, one thing must be understood. This music scene is best described as "incestuous." The chart we have included offers some indication of the liquidity of formations.

One milestone band, again, was Cloverbottom. Drummer John Elliott, formerly the leader of Dessau, introduced electronic percussion to Nashville audiences. Cloverbottom were not ashamed of the title of "New Wave" band, and they had a large impact on the musicians in town.

Another was the Electric Boys. With Jeff Johnson and Warner Hodges, presently of Jason & the Scorchers, and Greg Herston, now with the Questionnaires, the lineup was stellar. Johnson and Herston were later together in the Resistors, while Hodges went to the Press — but it's all in the chart.

The Ratz were fronted by Les Rat (Shields), who quite recently departed from his position as Raging Fire's bassist. Guitarist for the Ratz was Joey Blanton, now the frontman for the Royal Court of China (See how incestuous the scene really is?). These groups are just three examples of the revolving door personnel policy that exemplified the scene.

There are many other bands that were just as temporary and yet important. These three, however, contain the most recognizable names. All that we intend is to offer a glimpse into how rich these past six years have been in terms of style and personnel changes.

There have been five Alternative Jams held in town, and they each captured the status of New Music in Nashville at the time of their existence. The show is held the night of Charlie Daniel's Volunteer Jam and features the best in alternative music. The first Jam was at Cantrell's in 1981. It featured Cloverbottom, the Ratz, File 13, and the Babylon Dance Band. Subsequent jams have included Jason & the Scorchers, Basic Static (now the Questionnaires), Raging Fire, The Movement, Shadow 15, and many others. These jams showcase the best in local talent as well as giving the scene a chance to pat itself on the back. Because Daniels moved his jam to the summertime, the Alternative Jam will move with it this year.

Finally, no summation of local music would be complete without mention of the role of 91 Rock. By providing local groups with large amounts of airplay, the station helps artists find an audience and build a following. The station released a compilation cassette in 1983 which contained cuts from the Scorchers, Will Rambeaux, the White Animals, Bill Lloyd, and others.

In Late March 91 Rock will release a 10-song album of local talent aimed at attracting national attention to a musical environment that has been growing since 1981. With a related concert at TPAC on April 4th and hopeful exposure on MTV, those outside of Music City will learn what we've known all along; Nashville New Music is a force to be reckoned with.

— by Clark Parsons

Guilt

(From page 6B)

If you're asking "Who the heck is Guilt?" you're probably not alone. For starters, their performance record thus far consists of a two-song impromptu jam one night at Exit/In in between sets of Maniken. Also, various restraints force us to maintain the band's anonymity, which means we can't tell you just who the heck Guilt is. Nonetheless, the group has recorded two songs now playing at WRVU — "Trouble-Maker" and "You Gotta Use Somebody" — that are stunningly moody, dark, and cerebral. If you ever get to find out who they are, or if they ever reveal themselves enough to put out an album, we'll be the better for it.

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